

THE

Capitol

NEWS FROM
HOLLYWOOD

VOL. 4, NO. 6

52

JUNE, 1946

Bob Hope Album Out!



First Cap Wax Lists 8 Sides

BOB HOPE'S first records for Capitol were released in late May in an album, "I Never Left Home," which Hope has dedicated to America's fighting men of World War II.

Hailed by reviewers as "the greatest series of recordings to come from the war," the eight sides which feature Hope are unusual in that they present him not only as a hilarious comedian but also as an inspired leader whose memorable and inspiring messages to Yank fighting men proved the highlight of his radio broadcasts and overseas tours while the battle still raged.

The records offer actual reproductions of those broadcasts, recorded and preserved for posterity from high-fidelity airchecks obtained at the time Hope was performing. The four records contained in the "I Never Left Home" album are dedicated, respectfully and respectively, to the coast guard, the marines, the army and the navy. Each branch of the service is represented with a complete 10-inch disc.

Hope, who probably worked harder entertaining men and women of the services than any other performer, has never before—in all his long and colorful career—recorded anything like the material contained in Capitol Album CD-26. The eight sides are reproduced for automatic playing in the proper sequence.

NEWEST MEMBER of the famous Capitol roster is Bob Hope, whose first album has just been released nationally. Comprising eight extraordinary sides, "I Never Left Home" is part humor, part drama, and taken from his memorable and inspiring addresses to the armed forces during World War II. The album, which marks Hope's debut as a Capitol artist, is dedicated to the army, navy, coast guard and marine corps personnel. The hilarious humor and the grim, desperate seriousness of the war effort are, paradoxically, brought together in this collection of Hope's greatest efforts.

Gene Lester Photo.



Published Monthly by
CAPITAL PUBLICATIONS, INC.
Sunset and Vine, Hollywood 28, Calif.

Associate Editor, Eve Stanley

fan fare

Treasured Platters

Columbus, Ohio

Among my collection of records, the most treasured are those done by the King Cole Trio.

After reading the article on Nat Cole, in your April issue, I find that I kinda disagree with those who say that the King Cole Trio excels in jazz rather than sweet ballads. 'Tis true, they can't be beat for good jive, but King Cole is perfect on sentimentality. No better platter is to be found than "I Realize Now," so why not satisfy the public with many more just like it?

But I shall not complain about any records done by the Trio, they're tops, and where can smoother music be found?

Please...more King Cole!

Pat Walton

You're the Tops!

Lewistown, Pennsylvania

I am an ardent fan of Capitol Records. I bought my first Capitol Record in 1943 and since then they have been in my record collection ever since.

I have practically every artist (pop) who was, and still is recording for the fine Capitol label. All my favorites are on your label. I look eagerly for their releases every month. Some may be good and some may be bad, but they still click with me.

Am glad to see that Capitol is going into the transcription line. If you sign as good artists for your transcriptions as you did for your records, you will be tops in the transcription field as well as in the recording field. Yes, your company is tops!

James Russell Picketts

Helps Patients

Corona, California

I wish to thank you for sending me the Capitol pamphlets which were enjoyed by myself and patients both. Was also gratified in the added interest they displayed after reading the pamphlet.

Yours for continued success.

H. A. Topoleski

sunset and vine

THIS IS Hollywood, June, 1946.

The tourists are pouring in. Despite rail strikes, overloaded planes and an inadequate supply of usable tires for the family jalopy, the crowds flow in from all directions.

This season is unusual, from the standpoint of weather. It's always unusual out here, be it summertime, wintertime or avocado-picking time in the Imperial Valley. The fog shines down from the yucca-spotted Hollywood hills in the mornings—sometimes all day and all night—where the sun should be dripping its healing rays. No one cares much.

Picture Studios Big Attraction

Number one target of most Hollywood visitors are the motion picture studios. In the old days one could see them via tours on certain days of the week. No more. Gawking visitors held up production and the tours were abandoned. It takes pull—a strong yank with a studio exec—to get past the uniformed guards nowadays.

Radio, second greatest Hollywood attraction, is much simpler. All the networks expect and welcome visitors. But if it's Bob Hope (who begins his air-vacation this month) or an equally top Hooper attraction one wants to see perform in the flesh, allow a minimum of three months after writing NBC for ducats. Only about 20,000 others are ahead of you.

Music? It's the easiest available of all of Hollywood's better enterprises. The Los Angeles Philharmonic has folded for the season but the Hollywood Bowl programs will resume July 9 in the world's most gorgeous setting. As for popular music and jazz, the hotels, niteries, boîtes and bistros offering the finest in both fields number into the hundreds. The "Band Stands" column on Page 14 of this issue lists the outstanding entries.

Everything Goes in California

Inexhaustible though the man-made attractions seem to be in Hollywood as regards the brilliant, ballyhooed entertainment world, Southern California's natural attractions are certainly of infinitely more interest to a majority of travelers. The mountains, the beaches, the flowers, the desert, the skies—here there exist the most of the best. Lake Arrowhead, only two hours away, is high atop a mountain range with snow drifts visible nearby atop Mount Baldy. Directly below, and you're there in an hour from Arrowhead, the desert lies still and inert in a daily temperature of 130 degrees.

Chamber of Commerce material?

None of this is intended as such. Actually, the wonders of Southern California still are not available to visitors who, during the war, were forced to postpone visitation plans. The worst housing shortage in the world long ago eliminated all hotel rooms. There are no apartments or houses or chicken coops for rent. Some 200,000 persons are homeless. Another half-million are living "double" with relatives or friends.

Invitations Delayed — Temporarily

California is the biggest boom spot in the world today, aside from Bikini Island. Only a few years ago it was easy-going, restful, noncompetitive, relaxed. Bands that went to Los Angeles for dates at the old Palomar Ballroom simply dropped out of sight, as far as the rest of the nation was concerned. They might just as well have taken a booking in Paraguay. Until they returned to Chicago and other eastern metropolises they were given up as lost.

Not so today. Everyone is, as the pop tune reiterates, "headin' for Califor-ny-ay." The news columns of The Capitol confirm this. Both Dorsey, Krupa, Kenton, Cugat, Prima, Herman, Kaye, Morgan, Sherwood, Garber, Busse—the list of bands either here or soon due here is unending.

With normalcy returning—at some dear future date—Hollywood will again invite and solicit visitors. The wonders that are available here now will be available then, and there will be more.

Hollywood as of June, 1946, is mad and madding village. Someday you must, you simply must, drop in on us. Or come now and bring your own tent. You may find it's worth it.

Butterfield Preps Tour With Colonna

After two months of intensive rehearsing following his discharge from the army, Billy Butterfield has taken to the road with his new orchestra on a "break in" chain of one-nighters which will lead, starting June 14, to the start of another tour in which Jerry Colonna will share billing with his band.

"Butterball's" band is the newest entry into the ranks of name combos, and follows the debut of Sam Donahue's fly young outfit. Both crews are recording exclusively for Capitol.

Billy Stegmeyer is assisting Butterfield with the new B. B. combo, serving as assistant conductor, chief arranger, star alto and clarinet soloist and librarian. There also is a small band within the band which Stegmeyer directs. It offers a sort of jazzy "salon" music. Vocalists are Allan Wylie and Pat O'Connor. Latter is a she.

Creating much of the hot talk with Billy and Bill and Allan and Pat is a John Hammond discovery, Trombonist Jackie Green, and Billy's mentor, Chub Goldfarb, whom Hammond did not discover. Group comprises 15 men plus the two chanters. First disc showing the band's potentialities, to be released this month, couples "Billy the Kid" with "What Ya Gonna Do?"

Baltimore Will Greet King Cole; Trio Airs NBC

Nat Cole and his King Cole Threesome were set to open at the Club 21 in Baltimore on June 5, doubling on Thursday night on the Kraft NBC program as a summer replacement for Bing Crosby.

Cole's wife, Nadine, has recovered from a major operation in Los Angeles after a critical period in which her condition was described as "grave."

The trio also plays the Rivieri, Ben Marden's ornate bistro across the Hudson from New York City, later this month and will remain active in the eastern area for at least six months.

Guitarist Oscar Moore and Johnny Miller, bass, round out the group. Nat and Nadine just purchased a new home in Los Angeles.



"BUTTERBALL" is what the musicians call him. But Billy Butterfield, virtuoso of the trumpet and for four years a Capitol waxing star, is out on the road now breaking in his promising new band which features Billy Stegmeyer on alto, clarinet and as chief arranger. On June 14 "Butterball" begins a six-week tour with Jerry Colonna. A location engagement in the east will follow.

Jack Fina on Own With New Dance Ork

Freddy Martin's vet pianist, Jack Fina, has been replaced by Murray Arnold while Fina breaks in his new "society" band on various west coast dates. Martin's band continues at the Hotel Ambassador's Cocoanut Grove.

Orpheum Theater Fading as Home For Orks Playing West Coast Vaudeville

LOS ANGELES' famed Orpheum Theater, which for many years under Sherrill Corwin's guidance has maintained a high standard for "in person" engagements of bands and singers, will change to a straight film policy in June. Corwin, however, has no intention of dropping flesh bookings. He will, instead, redecorate the Million Dollar Theater in downtown L.A. and resume vaude shows at another location.

One of the first attractions to play the Million Dollar will be a three-way "battle of music" pitting Red Nichols, Milton DeLugg's Swing Wing and Wingy Manone against each other. The opening date is set for June 19. If renovations are not completed, the three combos will perform on the Orpheum stage, as originally booked. Both the Orpheum and the Million Dollar are under the same management.

Nichols follows his theater engagement here with two weeks in San Francisco (with Ella Mae Morse) at the Golden Gate Theater and then, again with Miss Morse, another week in Oakland.

DeLugg, former accordionist with

Russell New 'Hit Parade' Vocal Star

Andy Russell has trained out for New York after nearly a year in Hollywood to make his first appearance as singing star of the Lucky Strike "Hit Parade" program on June 8.

Split-second timing allowed Andy to make connections. He was featured, in person, on the stage of the Orpheum Theater in Los Angeles May 28 through June 3. He also recently concluded his series of broadcasts with Joan Davis via CBS.

Russell, an unknown young drummer just two years ago, will not confine his activities in New York to airing every Saturday night on the "Hit Parade." He goes into the Paramount Theater on Times Square, on June 26 for an engagement of at least three weeks.

Meanwhile, he has recorded a supply of new masters which Capitol will be releasing regularly through the summer and autumn months. Johnny Mercer, until recently featured on the same Lucky Strike program as singer, declined to renew his contract and thus paved the way for Andy's acceptance.

Hamp Back Aug. 20

Lionel Hampton's return date to California has just been set. He opens for a week at the Million Dollar Theater in downtown L.A. on Aug. 20 and will probably play the Trianon Ballroom in South Gate white coasting.

HJ Hits the Road

Harry James and his Music Makers are off again on their annual trek east. They'll be gone three months, returning to make pix again at 20th-Fox.

hollywood beat

THE YOUNG man who recently asserted that jazz leads to juvenile delinquency, Ted Steele, resigned as musical director of Station KMPC in Hollywood in May and on June 10 will move north to San Francisco to conduct a new "society" ork at Hotel Palace.

Benny LeGasse, former altoist with Raymond Scott and other name outfits, replaced Steele as KMPC's music chieftain. A jazzman himself, LeGasse said he loved "all types of music, including be-bop" and that he hoped to present music of every kind over KMPC.

Louie Prima and his wild band due in town in another month for a spell at Dick Gabbe's Casino Gardens Ballroom. Tommy Dorsey is the current attraction.

Harry (Hipster) Gibson disappeared almost overnight as a single attraction at Billy Berg's.

Mysterious but consistent belittling of jump bands by "Daily Variety" here has musicians amused. Despite the rag's constant assertions that sweet bands (Sam Kaye, Jim Grier, etc.) are proving more popular as box-office attractions in Southern Cally, the fact remains that Hampton, Sherwood, Lunceford, Ellington, Herman, Kenton and Les Brown are soon due here—if not already working—in all the best ballrooms and will shove the schmaltz crews out of the local music picture almost completely.

Joe Glaser in and out of town again. While here his wife sued for divorce.

Glenn E. Wallich of Capitol and wife off to Mexico City on biz jaunt, their first look-see below the border.

Skitch Henderson back on the apple after working midwestern theaters as piano accompanist with Sinatra. Henderson is soon to debut his own orchestra featuring French horns.



PERRY COMO is finishing up work in 20th-Fox's "That's For Me" in which Vivian Blaine, Carmen Miranda and the Harry James ork also will be seen. Bing Crosby helped Perry get his son enrolled in school in Hollywood last month, and now young Como and the Crosby kids are as pals as their dads.

Davey Cavanaugh, on notice as featured tenor sax with Bobby Sherwood, will remain in Filmtown to settle down with his bride. She's the former Mildred Wax of Capitol Songs, New York, who will maintain her pub affiliation on the west coast via deal she worked out with boss man Michael H. Goldsen.

The singing Pied Pipers opened their own record shop opposite Fairfax High in L.A. Freddy Martin and Sonny Burke are other music satellites with their own wax emporiums.

Ray Bauduc and his combo drew another holdover at Jess Stool's Susie Q Club despite fact that nitery biz has been off, seriously, throughout California in recent weeks.

Ed Flynn, former eastern ad manager of Down Beat, nixed pleas to return and moved to H'wood instead to open his own offices. He was a major in the army four years.

SAM DONAHUE
AND HIS
ORCHESTRA
'TAKE FIVE'
Vocal: Myrna Allens
'DINAH'



OUT TODAY

Capitol RECORD CAP. 260

Be-Bop Cooling? Tatum, Jordan Due at Berg's

Indications that the current fad for be-bop jazz is fast waning are evident with the booking of Art Tatum into Billy Berg's nitery on Hollywood's Vine street, with Louis Jordan's sleek little Tympany Seven to follow.

Berg's, which featured Dizzy Gillespie, Charlie Parker and other proponents of the "hit 'em and miss" instrumental school, as well as the antics of Slim Gaillard and Harry (The Hipster) Gibson, will thus present a radically different type of music. Tatum's masterful piano talents are already on exhibition and the Jordan engagement is pencilled for Oct. 1.

Berg expects to attract a "different" clientele with Tatum and Jordan, and with less emphasis on be-bop jazz the nightly KFWB broadcasts will assume a different flavor. It was Jordan who put Berg into the black two years ago when Billy operated a club on Hollywood Boulevard, and Jordan's salary for the October engagement at the new spot calls for exactly five times the money he was paid on his first Berg stand.

Two Hip Trios Bow at H'wood Club Morocco

Dave Hudkins presented a new show and a new deal at the Club Morocco, Hollywood, in late May, spotlighting the respective trios of Lucky Thompson and Vivian Garry.

Since Red Nichols quit the Morocco two months ago biz dropped alarmingly. On May 23 Hudkins entered the picture, booking the fly tenor saxophonist's new group as feature attraction with the Garry trio coming over from the Susie Q a few blocks away. The jolks marks Thompson's debut as a trio leader with piano and bass complementing his pipe. Miss Garry, a bass player, offed the guitar of her husband, Arv Garrison and the piano and vocals of Wif Beatty. Hudkins, a former associate of Artie Shaw, booked the job as an extra curricular activity to his personal management endeavors.

Arnaz in New York

Desi Arnaz took his band to New York for a May 9 opener at the Copacabana and will return to California for another Ciro's stint in September.

Will Hard Work Pay Off?—Sherwood

Bobby Smelling The Gravy Train

"THEY TOLD me when I started my band in 1942 that it would take years of work. Heartaches, panics, disappointments of every kind. A band can't be successful without undergoing those experiences.

"I think we've had our share."

Bobby Sherwood talks frankly, bluntly. He is cynical. But since his youthful orchestra opened on May 8 at the new Avodan Ballroom in Los Angeles he has created more excitement than at any other period of his career.

The new Sherwood band is the best Bobby has ever fronted. It does not indulge in musical horseplay. No sideman wears a funny hat. The trumpeters play musical horns and none considers himself a second Diz Gillespie.

"Look at Our Sidemen"

Bobby is catching on, after nearly four years of struggling. He is proving potent at the box-office. His band is one of the most interesting, musically, of any of the top names.

"Look at our sidemen," he says. "This chap Ray Downs on first trumpet is one of the finest lead men in the business. Keith Williams on drums is as steady, and tasty, as any thumper I ever worked with. Skip Layton attracts a lot of attention with his trombone. Yes, and how about Merle Breadwell, who doubles bassoon and baritone? There is a boy who knows his instruments like Carney."

"No, you probably never heard of any of them. They are the musicians of the future. I wouldn't trade 'em for any of the poll winners."

A Professional at Four

Sherwood is a phenomenon in the pop music field. At four he was playing professionally, with his parents, in vaudeville. Later he arranged for Artie Shaw and a hatful of other name maestri. He cut his first record for Capitol in the summer of 1942, at Johnny Mercer's insistence, and it became one of the label's all-time top sellers. The title: "Elk's Parade."

But then came the rough sledding. "We were ready to throw in the towel a couple of times," Bobby recalls. Yet his band frequently produced exciting, exceptional biscuits. "In the Dark," an impressionist instrumental composed 15 years ago by the late Bix Beiderbecke,



NO BE-BOPS are heard when Bobby Sherwood rides his trumpet. The multi-talented young leader, now breaking it up—but big—at the new Avodan Ballroom in Los Angeles, gives his ideas on pop music and hot jazz and philosophy in general in the story in adjoining columns.

proved one of the best sides in the ambitious "History of Jazz" series of 40 faces which Capitol released last fall. "Swingin' at the Semlo" featured the unamplified Sherwood guitar and many an amateur box-strummer still uses it for inspiration. More recently, Sherwood's "Cottontail" has proved successful.

Plays Chords on Electric Gitbox

The new Sherwood vocal duo comprises 18-year-old Jay Johnston, recently a high school stude in Montclair, N.J., and Frances Glenn, a California brunitte, who are breaking it up at the Avodan.

Bobby himself is as fine a musician as they come, both on guitar (lately he has amplified his instrument but he still chords it tastefully in preference to running scales on the single string as so many others do) and trumpet. His horn is most closely related, perhaps, to the Hackett-Nichols "pretty" school. Sher-

wood is not one of the modern crop who blows bum notes all night and justifies the clinks by looking down his nose at the audience and asserting, "you don't have the mentality to understand my style." His solo horn is melodic, and beatful, and his improvisations make sense. So does his singing, reminiscent as it is of Jack Teagarden's burry baritone.

'Theme For a Dream' New

The Sherwood band has an imposing itinerary following its current Avodan stand. After closing in Los Angeles on June 18, Sherwood plays San Diego (Pacific Square) and then hops north to Portland for a run at Jantzen Beach. Then come Cedar Point, Youngstown, McKeesport and the Terrace Room in Newark, all important and profitable stands for the better aggregations.

Sherwood writes about 95 per cent of the arrangements himself. His new theme, "Theme for a Dream," is also his own composition, and will soon be plattered for Capitol. Jazz fans also are raving about Bobby's "New World Jump" in which his guitar is showcased to advantage. A pop novelty, "Let's Eat," also is a new Sherwood composition, and Bobby has high hopes for its acceptance later this summer by the public. He chants the lyrics himself.

This, then, is the news to date on one of the most exciting bands in the business. His band has always been good, even exceptional, but the B.S. ork of 1946 is considerably more exciting. It outswings most of its rivals and it boasts enough original material to stamp it as unusually interesting harmonically and visually. Moreover, there's not a be-bop in the book.

Sherwood, his panic days over, wouldn't have it otherwise. "For me," he says merrily, "there's no substitute for quality."

Duke Band Coasting

Duke Ellington and his band will head for California in July. They are currently winding up a four-weeker at the Paramount Theater in New York which began on May 8.

JO STAFFORD
'CINDY'

with NAT KING COLE—Piano
Redd Foxx—Trumpet
Herbie Heyman—Tenor Saxophone
Orchestra under the direction of PAUL WESTON



'I'VE NEVER FORGOTTEN'
OUT TODAY

From the Republic stars
Earl Carroll's Sketch Book
with PAUL WESTON
and his Orchestra

Capitol RECORD CAP. 259 50¢ plus



FORMER SERVICEMEN who are blowing up a breeze in California comprise the Page Cavanaugh Trio, a King Colish combo spotting the leader (center) at the Baldwin. Al Viola, guitarist, is at left and Lloyd Pratt, bass, at right. Cavanaugh's press agent asserts that the young maestro sings "halfway between Johnny Mercer and King Cole." They've been playing the Trocadero in Hollywood and airing three times a week over the ABC net on a spritely show produced by Ted Toll. Bullets Durgom manages.

'History of Jazz' Big Click With Men Overseas

Mail is pouring in to Armed Forces Radio Service, Hollywood, from countless men still stationed overseas as a result of a series of "Down Beat" programs currently being aired over a mighty AFRS network throughout the world.

According to Major J. K. Connell of AFRS, as many as 187 stations have been broadcasting the complete "History of Jazz" series of records as released last fall by Capitol. Produced and scripted by Bill Willard and announced by Gene (Stuffy) Norman, the "Down Beat" program has been devoted entirely to the musical history of the jazz art, from its birth in Louisiana to the high-powered, imaginative "big band" output of Kenton, Sherwood and other contemporary jazz leaders. A total of 86 army and navy hospitals here in the States also carry the program, according to Major Connell.

"Down Beat" comprises two 15-minute stanzas every week and ranks with "Command Performance," "Jubilee" and "Mail Call" in popularity with servicemen.



"RED LIGHT" is the title of the newest ditty to sweep the west coast, as "Cement Mixer" did previously. The tune, a novelty based on a children's tag game, was clefted by Bassist Red Callender, shown on the job—with his fine trio—at the Rite Spot in nearby Glendale. Callender is rated the best bassist on the coast. Photo by Ray Whitten.

Bill Anson Takes Over as KFWB 'Bandstand' Jockey

The "Original Make Believe Ballroom" daily record program on KFWB, Hollywood, which for more than 10 years was guided by Al Jarvis became the "Hollywood Bandstand" on May 20 as Bill Anson of Chicago swung into the jockey's saddle after the station had auditioned 10 of the nation's most popular wax-spinners.

Anson, a former vaudeville comedian, specializes in imitations. He spins records daily from 11 a.m. until 2:30 p.m. on the station, which is owned by Warner Brothers.

Jarvis quit the station two months ago and signed with KLAC, a rival. His new contract guarantees him more than \$1,000,000 within the next seven years. KFWB hopes to woo the Jarvis audience back to KFWB now that Anson has his new program rolling.

Don Otis Resumes With 'Shining Hour'

Former radio station exec Don Otis, now affiliated with Capitol Transcriptions, returned to the air in May with a new Sunday evening stanza on KFI, Los Angeles, which he calls "Your Shining Hour" and spots the King Sisters, Peggy Lee, Frank DeVil's orchestra and the songs of Hal Derwin. It's in addition to his position with the wax firm, of course.

Russell Lectures Nearing an End

Ross Russell's series of seminars on "The American Jazz Tradition" are nearing an end, and several hundred Hollywoodians have benefited from his weekly lectures and discussions which still are being held Tuesday nights at 6272 Yucca street in H'wood under auspices of the People's Educational Center.

Russell, operator of the Tempo music shop and a nationally prominent collector and jazz authority, launched his series April 23. The final session is slated for June 18 at 8:30 p.m.

Beal at Penthouse

Pianist Eddie Beal opened with his "swingphonic quartet" at Provisor's Penthouse in mid-May, alternating with Carlos Duran's rumbamen.

Whiting: A 'Songwriter's Singer'

At 2 She Sang Nearly 100 Tunes

By EVE STANLEY

"MARGARET is a songwriter's singer," began her mother. "She gets full value out of lyrics. You can understand every word. Her father always stressed that point when she first started to sing—and she still works as carefully on her phrasing as on the music."

We sat in the charming, flower-filled study of Margaret Whiting's spacious Bel Air home. Margaret's youthful, smart mother Eleanor and I. Naturally we talked of Margaret and the career she is building in New York. Barbara, the younger daughter of Eleanor and famous composer Dick Whiting, was curled up on a divan near us, dividing her time between study on her next day's movie script and our conversation.

"Let's start at the beginning," I suggested.

"Margaret was only two years old when she first showed her love for music," said Eleanor. "Even then she wanted records playing all the time. She would sit in her highchair and request 'More music!' At the first notes, she'd listen intently, then announce the song's name even if she'd heard the title only once. She knew almost 100 songs before she was three, by name and melody.

"When she was a little older, she and her father always went over the new scores from New York shows together. They'd disappear into the study after dinner and spend hours going through the songs at the piano. He never thought of little Margaret as possessing an extraordinary voice, but often mentioned its true pitch."

Referring to Margaret's collection of fine records, filling many specially built cabinets, Eleanor said: "The collection began on Margaret's twelfth birthday. When her father asked her what she most wanted, she asked if she was too young to have an album of 'Madame Butterfly.' He was charmed, and promised her an album for every birthday. Now we keep adding cabinets for the additions which have accumulated."

I asked about Margaret's voice studies. "Dick died when Margaret was 14," said Mrs. Whiting. "A year later she started work with Harriet Lee, who is now voice coach on popular music at MGM and who has coached many famous singers."

Her mother feels that basically Margaret's acting ability is as fine as her voice. However, her loves at present are radio and recording. Music is inborn in



THE WHITINGS, Barbara, left, and Margaret hail from a "show biz" family. Eve Stanley reveals many unusual details about this unusual sister team in her accompanying article. Margaret is winning national acclaim as a chanteuse while Barbara — only 15 — is rated among the most talented of the juvenile actresses. Their father was the late Richard Whiting, one of the most prolific songwriters in the history of America's popular music.

her daughter, and Eleanor knows she'll never get far away from it. "She knows song values, is building correctly and wisely. With two major network radio shows, and transcriptions to make every week, a musical show on Broadway is an ambition to look forward to, but there's no hurry."

Here 15-year-old Barbara, who is now under contract to Twentieth Century-Fox and working on her fourth picture, spoke up. "Don't forget to mention that Margaret sometimes goes to a movie a dozen times, just to listen to a musical score that fascinates her. If she's tired of looking at the picture, she shuts her eyes and just listens."

"Margaret's other hobby is books," said Eleanor. "Every time I get a bunch of her bill receipts in the mail, it's easy to see that her hobbies have followed her to New York when I check the big proportion from book and music stores. Her range of tastes is wide. She especially admires Thomas Wolfe and D. H. Lawrence. And she's mad for every poetry collection she can find."

Knowing that Margaret's Capitol records, such as "Come Rain or Come Shine" and "All Through the Day," are as much in demand as nylons everywhere, I asked what songs her mother liked best to have her record.

"One of the plans dear to our hearts

is soon to be accomplished," she enthused. "She's going to make a Capitol album of her favorite tunes written by her father. She'll undoubtedly include some of the standard favorites, like 'Till We Meet Again,' 'Too Marvelous for Words' and 'My Ideal' in the group."

As to her own life, Mrs. Whiting says it's never dull. "My theatrical career was a vicarious one. I went with my sister, Margaret Young, from our home town Detroit to New York as her business manager and companion. She was well known as a vaudeville headliner and singing comedienne, and later as a Brunswick recording artist. The partnership lasted until I met Richard and married him in Chicago. He was writing songs with Gus Kahn then. We lived in Detroit for five years, came to Hollywood when Margaret was four. Richard began to write for pictures then — his first song success was 'Louise,' written with Leo Robin for Maurice Chevalier's first American picture. And we've lived here ever since."

It's easy to understand why Margaret never lets many days go by without calling her mother for a long, detailed talk. Only a career would keep Margaret away from the family and home she loves, but that sacrifice is paying big dividends and helping to build the talented young singer into a great star.

"ST. LOUIS WOMAN"

Packing 'em in these days on Broadway is this brilliant musical play, "St. Louis Woman," which owes much of its sensational success to the fine songs which sparkle throughout its fast-moving action. A sprightly musical comedy, St. Louis of the 90's, the high-spirited story revolves about the highly complicated career of an incredibly little jockey and his "St. Louis Woman." He sings and dances his way through three acts of brightly-paced entertainment and into the hearts of the music-loving theatre-goers. St. Louis "Woman" features stellar performances staged and gayly costumed. Ruby Hill (left) in her first hit part; Pearl Bailey, in her first hit part; the fleet-footed Nichols Brothers; and L'il Augie, the great Leonardi, whose baton swings the through the fascinating tunes by Harold Arlen, lyricist Johnny Mercer of Capitol Records. Below are scenes from "St. Louis Woman," depicting the colorful settings and costuming which indicate the sweep of the action maintained throughout the show, due to lack of space, are leading members of the cast, including Rex Ingram, Robert Pope and Count Basie, and authors Anna Bontemps and Langston Hughes. The beauty, the speed, the joy and the song in "St. Louis Woman" are implicit in the music of which will take its rightful place among America's most memorable productions.



People's Choice Is the Folk Music of America's Workers

By CLIFF STONE

The time has come to acknowledge and admit that popular music's little brother "Folk" has grown up. Right from the dustbowls of Oklahoma, the cotton fields of the deep south, the plains of the western states and the hills of Kentucky, Tennessee and West Virginia come the common people's banner . . . Folk Music. Too often have popular music fans scoffed and poked fun at hill-country songs and the colorful cowboy tunes. When they do this, they are actually making fun of our greatest record of America's growth and suffering. Folk songs have been written and sung about every period of American History with sincerity as the keynote, because the people write and sing of what they feel in their hearts. Recordings of folk music and folk artists oft times outsell some of the biggest artists in the popular field. The old adage "I'd rather find a thousand people with one dollar than one person with a thousand dollars" proves true in this instance. There are more people who understand and love the music of America's soil than any other one type of music. The fact is that whether you want to accept folk music or not it's here by popular demand of some seventy million Americans. All of these people can't be wrong. Am I right, Folk Music Lovers?

Tex Ritter is going great guns with his personal appearance tour up in the northwestern states and has even branched over into Canada. His popularity there is indeed a sign of the friendly relations which exist between our two countries. Opening May 28th, Tex will be with a rodeo at New Haven, Conn. His appearance with this rodeo will do much to promote and strengthen Folk and Western Music's growing popularity in the New England states.

Merle Travis' latest Capitol release entitled "NO VACANCY" and "CINCINNATI LOU" is causing considerable comment throughout the country. Be sure to give it a listen at your first opportunity.

Casino Gardens Has Tommy Dorsey Back

Tom Dorsey and his bandmen are back in Los Angeles for a month's stand at Casino Gardens Ballroom in Ocean Park at the beach. While in this area this summer Tommy and brother Jimmy will make a musical for Charles Rogers, a semi-biographical story tentatively titled "The Fabulous Dorseys." Dick Gabbe, who manages the Gardens, also has Louis Prima and Jimmy Dorsey slated for summer engagements at the spot, which is owned by the Dorseys.

Speaking of Personal Appearance tours, Wesley Tuttle left Hollywood May 5th, together with his troupe of fine entertainers to appear at the Inter-State Circuit theatres throughout the

PEGGY LEE

with DAVE BARBOUR
and His Orchestra

OUT
TODAY

'Linger in My Arms a Little Longer, Baby'
Guitar Solo by Dave Barbour
'Baby You Can Count on Me'

Capitol
RECORD

Cugy Back in Town

Xavier Cugat and his troupe open at Meadowbrook Gardens in nearby Culver City on June 13 for four weeks. They succeed Bob Crosby.



AND NOW Tex Ritter is starring with a rodeo. Cliff Stone presents late, exclusive news of folk music artists in his column at left. Ritter, famed recording and picture star, opened in New Haven, Conn., on May 28 and proved he was just as handy with a lariat as he is with his pipes and guitar.

Photo by Gene Lester.

Cally Welcomes Lunceford Again

Jimmie Lunceford and his free-swinging aggregation returned to California on May 21 to play the Orpheum Theater and a string of west coast one-nighters.

Despite a vastly different personnel than that which was identified with Jimmie for so many years, the '46 J.L. crew still boasted Jock Carruthers on baritone and Al Norris on guitar. Norris was just released from the army.

Other members of Jimmie's combine, in the main, are youngsters intent upon following the steps of Sy Oliver, Willie Smith, Paul Webster and other alumni of the band.

Slack and Savitt For Moppet Flicker

Freddie Slack, Jan Savitt and their respective bands checked in at Monogram May 18 for spots in an untitled teen-agers film which Sam Katzman and Maurice Duke are producing together. It's the third of a series of such musicals with Freddie Stewart, June Preisser and Anne Rooney getting featured roles. Arthur Dreifuss is megging.

Ornate New L. A. Ballroom Opens

Avodon Offers Two Name Orks

LOS ANGELES has a new home for name bands.

With searchlights beamed high into the skies in typical California fashion, the new Avodon Ballroom opened on May 8 with the bands of Bobby Sherwood and Jan Garber alternately occupying the bandstand. A capacity crowd of more than 3,000 dancers and music fans were on hand, and the ABC network carried the music to 48 states and American possessions.

Thus was added to the City of Angels another ornate and topflight terp. Already well established and still going strong, with name bands, are the Trianon, the Aragon, Meadowbrook Gardens, the Hollywood Palladium and the Casino Gardens in nearby Ocean Park.

Rogers Is Head Man

Constructed at a cost of \$450,000, the new Avodon is the newest—and one of the most attractive—ballrooms in the United States. President of the Avodon corporation is Jack D. Rogers, long prominent in Southern California amusement activities and former operator of the Clover Club. Other officers include Emmett J. Abernathy, vice-president, and A. V. Montin, treasurer.

Henry Busse brings his muted trumpet into the Avodon in mid-June.

Despite the number of dance rooms in the L.A. area which regularly book bands of Class A caliber, the downtown section of the city for many years has been without a "class" spot. Rogers, aware of a situation which cried for a new dance center, formed the new corporation, hired the same architect who, it is said, designed the Palladium six years ago, and began construction. The topper came when Rogers then announced Barney McDevitt as manager of the newly-constructed dancery.

20 Years in Music Business

McDevitt, a former publicist and public relations counselor for Morton Downey, Casa Loma, Fred Waring and scores of other attractions for the past 20 years, is a Philadelphian who has made Southern California his home 15 years. Nationally noted as an expert in record promotion, McDevitt immediately contracted for the Sherwood and Garber orchestras. Since the formal opening in May the Avodon has been chalking up incredibly fat grosses averaging from



BARNEY McDEVITT, former band publicist and flack, is the smiling major domo of the newly-opened Avodon Ballroom in downtown Los Angeles. A sketch of the new terp, above, indicates the ultra-modern architecture. Both the Bobby Sherwood and Jan Garber orchestras are current at the spot with Henry Busse due to open on June 19.

16,000 to 17,000 dancers each week.

Hank Weaver, ABC announcer who recently was honorably discharged after three years overseas with the marines, returned to civilian life as announcer and emcee at the Avodon. The location is on Spring street near Ninth, about a half-block from the Orpheum Theater which also books the top bands and singers.

Strategically lighted by vari-colored fluorescent lighting, the new Avodon's massive dance floor is surrounded by

dining rooms, cocktail and milk bars and lavish balconies. The management claims it to be the "smartest ballroom in the world." Allowing for pride in operating the new venture, it still would seem that McDevitt easily has the newest and cleanest terp palace extant.

Big Click Despite Opposition

"We will offer nothing but the finest of bands and intermission orchestras," McDevitt told the press at the grand opening. "Unlike other establishments on the west coast, the Avodon is prepared—and even anxious—to offer the big names as much as \$7,000 a week for their services. That's twice as much as some of the other ballrooms pay, and we promise to present for Avodon dancers nothing but the finest of the current attractions."

Open seven nights a week, the Avodon in three short weeks has boomed into the "well established" class despite its opposition. Tommy Dorsey is new at Casino Gardens, Bob Crosby holds down the stand at Meadowbrook, Sammy Kaye is at the Palladium, Lawrence Welk at the Aragon and Joe Sanders at Trianon. Apparently the Avodon's double-barreled entry of Sherwood and Garber (see Sherwood feature story on Page 5) is socko enough to enable six major ballrooms to operate profitably. It also indicates the rising importance of Los Angeles as a music center.

Carter Swing Clubbing

Benny Carter's band was to have opened at the Swing Club in H'wood May 28 after a long run at the Trianon Ballroom. Benny and his men played the Swing three years ago and the new booking is his second repeater.





ARTISTRY IN AUTOGRAPHING is exhibited by Stan Kenton and his vocal duo, June Christy and Gene Howard, in this mob scene staged last month in St. Louis when Gil Newsome, KWK jock, played host to more than 1800 KWK listeners who wrote letters to Gil's "Why I Like the Stan Kenton Orchestra?" contest query. Stan and his gang return soon for a run at Meadowbrook Gardens in Culver City, Cal. That's Jockey Newsome, incidentally, in right foreground above.

Wendel Chilton Photo.

California Welcomes Kenton; Eyes Vacation in Old Mexico

Stan Kenton's powerful ork has returned to California.

On May 28 his "artistry in rhythm" unit with June Christy and Gene Howard on deck, as usual, as vocalists blew into Larry Finley's Mission Beach Ballroom in San Diego for a two-weeker. After a one-nighter trek into the Pacific Northwest Stan and his gang return to open at the Meadowbrook Gardens in Culver City (a Los Angeles suburb) on July 9.

New Arranger a Sensation

Since leaving the coast last February, Stan has uncovered a fantastic new arranger, Pete Rugolo, whose daring manuscript has hypoed the band's already-distinctive book. Shelly Manne, drums; Vido Musso, tenor; Buddy Childers, Ray Wetzel and Chico Alvarez, trumpets; Ed Safranski, bass, and Boots Mussuli, alto, round out the formidable team of sidemen, said to be the finest and most exciting aggregation in the business today. Trombonist Kai Windling, destined to push Bill Harris for "new" entries in the various polls later this year, also is bagging a monstrous share of attention for his stellar musicianship.

Milton Karle, public relations chief of the Kenton gang, already has arrived in Hollywood to bleat and scream his praises. Disc jocks are frantically spinning Kenton wax in advance of his

Meadowbrook opening. With Les Brown bucking him at the Palladium and Woody Herman slated for a run at Casino Gardens this summer, it will be a four-ring circus from the music standpoint.

May Sneak a Vacation

Stan will try to sneak in a vacation this month, giving his associates a chance to sit down and relax after a long road tour which found Kenton stock riding a bullish market from the day it began. There are reports that he and his wife Violet will hie to Mexico City for 10 days if such a jaunt can be worked into the itinerary between the San Diego and Culver City commitments.

Capitol will record at least 12 numbers by the band while it remains in California, according to James Conkling, in charge of artists and repertoire. A fall radio show similar to Woody Herman's hair tonic stanza also is being mulled by Stan and his manager, Carlos Gastel, who does not use hair tonic himself.

movie music

JOHNNY MERCER declined to write another music score for films during his short return visit to H'wood last month and hied back to New York where "St. Louis Woman," legit musical featuring songs by Mercer and Harold Arlen, is still clicking big.

The next big soundtrack from a major film destined to equal Miklos Rosza's recent "Spellbound" and "Lost Weekend" scores is the one Dimitri Tiomkin has cleffed for United Artists' "Duel in the Sun." Some of the Hollywood musicians declare Tiomkin already has clinched the 1947 Academy Award for his effort.

Eddie Miller of tenor sax fame working daily at 20th-Fox with studio ork. So is Sonny Burke, as an arranger.

Virginia Rees of the Merry Macs, whose voice was dubbed for Angela Lansbury's in MGM's "Harvey Girls," has been dubbing over at Columbia for Evelyn Keyes.

Johnny Clark bagged singing spot in RKO's "What Nancy Wanted."

Filming of "The Fabulous Dorseys" for United Artists release slated to begin late this month if Jimmy arrives in time.

Platter Spinner

MARLIN E. SMYTHE, program director of station KRKO in Everett, Washington, doubles on the air waves as

VERN MACK six days a week. Marlin came to radio in 1927 as half of the Don and Mack banjo team on KYA in San Francisco. Besides his production work and platter shows on KRKO, Marlin teaches a Radio Production course at the

Local Junior College, plays hot drums in a local dance band, writes musical shows and maintains a happy home with wife Helen and daughter Kathryn.

Photo: *Movie Music*

Wife Joins Alvino Rey; Chicago Next

Alvino Rey and his band swing west, after a run at New York's Hotel Astor, to open on June 21 at the Sherman Hotel in Chicago with Mrs. Rey (nee Louise King of the King Sisters) playing harp.

The band now has 11 vocalists. Alvino is not expected back on the west coast until 1947.

Alvino last month premiered Bud Estes' newest musical brainstorm, the "L'il Abner Suite," which was cleffed in three movements and rates as the most ambitious addition to the band's book. The climactic portion, in the final movement, is sub-titled "The Dastardly Deed of the Scraggs." It's an instrumental, of course.

Teddy Powell Shaping a Band

Any day now, Teddy Powell's new band will be back playing engagements as before the war. The leader, who got his start in Oakland, amassed a rep in the 1930's as a songwriter and guitarist in Abe Lyman's band. Since then he's had several bands of his own.

Back in action now after an enforced vacation of more than a year in the east, Teddy is chasing around Hollywood lining up musicians and singers. Joe Claser will book him and Dick Mains, talented young trumpeter, already has returned to the fold and will receive billing.

Benny Goodman Ork Lands I. P. Spot

Benny Goodman and his band, who are expected back in California early next fall, launch their new summer airshow on July 8 via NBC from New York, filling the current "Information Please" spot. Singers Liza Morrow and Art Lund will be heavily spotted. Soony will bankroll it.

Haymes Goes Latin In Latest Flicker

Dick Haymes is rounding out work in 20th-Fox's "Carnival in Costa Rica," a lavish musical with songs by Harry Ruby and Ernesto Lecuona. Chick who draws leading role opposite the singer is Vera Ellen.

radio riffs

JOHN SCOTT TROTTER hops from the mike to the sound stages as musical director of "Abie's Irish Rose," a new version of the old Anne Nichols' stage success which Eddie Sutherland is producing and directing for Bing Crosby Producers, Inc. Trotter, a genial Southerner who first won acclaim as pianist and arranger in the late Hal Kemp's band, has until now preferred radio and records to films.

Interesting campaigns are now being conducted in L.A. by Stations KLAC and KFWB in behalf of Al Jarvis and Bill Anson, who are competing for the daytime audience via records. Rivalry is so intense that both stations are spending about \$25,000 each in advertising and "give away" deals to lure listeners.

Woody Herman airs his Friday "Wildroot" ABC programs from Hollywood beginning in July. Band is due for long run at the Casino Gardens.

ABC also won the race to get a wire into the new Avodon Ballroom. Ted Toll is new on the net's production staff.

Peggy Lee's bull's eye on the Borden's CBS show virtually seals deal for her to star on her own kilocycler starting in the fall. Ginny Simms will return to the Borden's spot.

Earl Spencer, young trombonist and arranger, is woodshedding powerful new orchestra around town with an eye on summer jobs at beaches nearby.

Tony Martin slaving away over a hot set at Metro in "Till the Clouds Roll By," based on the late Jerome Kern's career. Martin returned from the army to discover he is more popular now than when he went overseas. He's now 37 . . . but singing better than ever before.



EDITOR'S DELIGHT . . . When the deadline arrives and there still remains open space, it's a photographic face such as Martha Tilton offers here which makes it easy to lock up the page and start the pressed rolling. Martha, who almost single-handedly has put "There's Good Blues Tonight" on the Hit Parade, is featured Sundays over ABC with Pops Whitman on the summer "Stairway to the Stars" program. Photo by Sir Charles Mihm.

Al Jarvis Bags Top Names For 'Tie' Program

Al Jarvis' entertaining and controversial "Can You Tie That?" radio program, which recently resumed on KLAC at noon every Sunday after an absence from the air of about seven months, has been rolling along every week with personalities like Bing Crosby, Bob Hope, Red Skelton, Tony Martin, Paul Weston, Ella Logan, Dinah Shore, Nat Cole and Freddy Martin all reviewing the latest records.

Jarvis, until recently with KFWB, also airs his "Make Believe Ballroom" programs mornings and evenings via KLAC.

THE DINNING SISTERS

with Orchestra
'LOVE ON A GREYHOUND BUS'
'THE IGGLY SONG'
Capitol RECORD



band stands

FREDDY MARTIN: Ambassador
 LAWRENCE WELK: Aragon Ballroom
 BOBBY SHERWOOD: Avodon Ballroom
 JAN GARNER: Avodon Ballroom
 CEELE BURKE: Bal Tabarin
 ART TATUM: Billy Berg's
 CEE-PEE JOHNSON: Billy Berg's
 SLIM GAILLARD: Billy Berg's
 RUSS MORGAN: Biltmore Hotel
 TOMMY DORSEY: Casino Gardens
 CARWOOD VAN: Ciro's
 ORVILLE COX: Club Alabam
 NAPPY LAMARE: Gay Inn
 XAVIER CUGAT: Meadowbrook
 LUCKY THOMPSON: Morocco Club
 EDDIE LEBARON: Mocambo
 SAMMY KAYE: Palladium
 FREDDIE FISHER: Radio Room
 MIKE RILEY: Mike Riley's Madhouse
 RED CALLENDER: Rite Spot
 DEUCE SPRIGGINS: Riverside Rancho
 STAN MYERS: Slapsie Maxie's
 ERROLL GARNER: Susie Q
 VIVIEN GARRY TRIO: Morocco Club
 RAY BAUDUC: Susie Q
 BENNY CARTER: Swing Club
 TINY HILL: Trianon
 PAGE CAVANAUGH: Trocadero
 EDDIE OLIVER: Trocadero
 ZUTTY SINGLETON: Swanee Inn
 HENRY BUSSE: Avodon Ballroom
 Opening June 19
 EDDIE BEAL: Penthouse
 RUSSELL JACQUET: Cotton Club
 NICK COCHRAN: Hotel Hayward
 DICK WINSLOW: Bar of Music
 PETE PONTRELLI: Figueroa Ballroom
 ROY MILTON: Club Finale
 DON ROLAND: Casablanca
 DEACON DUNN: Club Donroy
 ABBEY BROWNE: Hob & Nob Club
 D'VARGA: Jococco Room

Pally Sets Carle, Hunt For June 11 Openings

Walter (Pee-Wee) Hunt and his groovy little Dixie band will play intermissions during the forthcoming run of the Frankie Carle ork at the Palladium starting June 11. Carle and Hunt are set for six weeks. Hunt for a decade was featured trombonist and singer with Glen Gray's Casa Lomans.



PEG LEE moved into high gear last month when she became the singing star of the Borden's airshow, which emanates from Hollywood every Friday via CBS with Tommy Riggs (and his chicklet, Betty Lou) co-featured. Peggy replaced Ginny Simms as the Borden's star. On her newest Capitol discing, Peggy chants in Spanish on the new Freddie Stewart tune, "Baby You Can Count On Me."

Photo by Gene Lester.

Krupa Returns to Face Cameras in 'Beat the Band'

The Gene Krupa orchestra is back in Los Angeles, chiefly for films. An adaptation of the flop musical, "Beat the Band," which George Abbott produced briefly on Broadway three seasons ago is the vehicle for Gene's latest film, which will be released under the original title.

Directed by John Auer for RKO, "Beat the Band" also will feature Frances Langford and Ralph Edwards. Production begins June 10. Krupa also is making a two-reel short at RKO, "Follow the Music," before tackling the full-length opus.

Another H-O For Nappy Lamare Ork

Held over so many times by Manager Eddie Prival that he long ago lost track, Nappy Lamare inked another renewal binder in mid-May and will continue as featured musical attraction at the Gay Inn in downtown Los Angeles.

Platter Spinner

HAL SHIDEKER has a new disc show on station KGTR in Los Angeles that's arousing plenty of comment. Called "The Record

Shop" and heard every Saturday afternoon from 12:45 to 5:00 (that's four-and-a-quarter hours of solid jive!), the show's gimmick consists of Hal inviting all his teen-age listeners up to the studio to play their own favorite discs from KGTR's huge library of platters. Cokes and potato chips are on the house. Hal, incidentally, also has a regular week-day record show called "Take It Easy."



THIS IS BOB HOPE

(I'M ON CAPITOL RECORDS NOW)

Bob Hope

"I NEVER LEFT HOME"

A TRIBUTE TO THE ARMED FORCES WITH ACTUAL BROADCASTS FROM SERVICE CAMPS

ALBUM CD-26 \$3.50 plus tax

NOW AVAILABLE AT YOUR CAPITOL DEALER

Millions who heard Bob Hope at home and overseas during the war will be thrilled by his homage to the men who won the war!



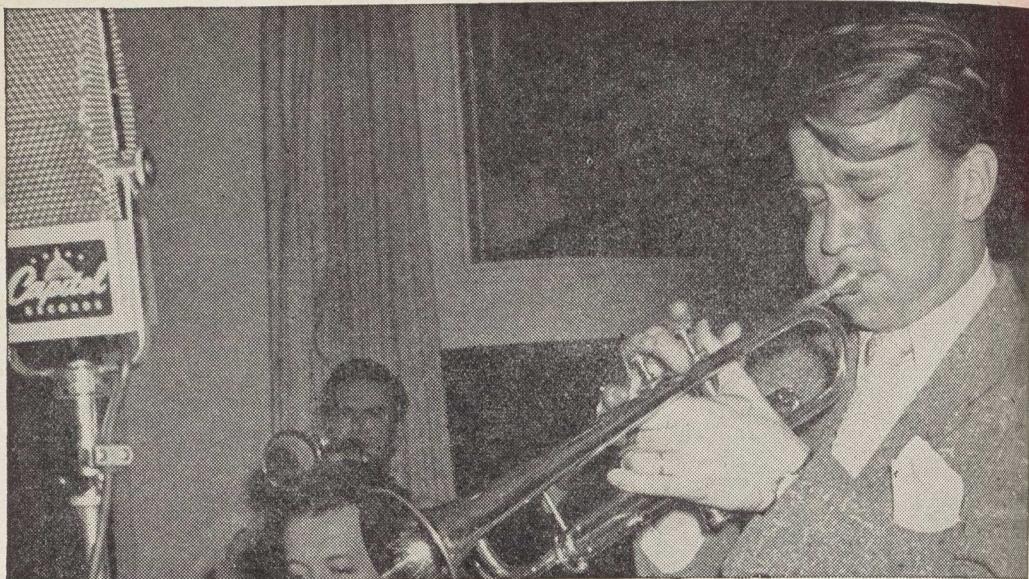
ALVINO REY
 AND HIS ORCHESTRA

'Bumble Boogie'
 Guitar Solo by Alvino Rey

'Sepulveda'
 Vocal by Jo Anne Ryan

CAP 262 50¢ per rec.

★ Blowing Up a Storm ★



YOUNG MAN with a horn, and a heated horn at that, could only be Bobby Sherwood, whose brilliant gang of youthful musickers rang the bell—and brilliantly—after opening on May 8 at the new Avodon Ballroom in Los

Angeles. Here Bobby is shown waxing hot on his most recent Capitol wax session at which time his new theme, "Theme For a Dream," was etched. It hasn't yet been released.

Photo by Jay Seymour.